

artasiapacific

artasiapacific

Almanac 2015

NEWS CULTURAL CURRENCY FIVE PLUS ONE
COUNTRY REPORTS FESTIVALS EXHIBITIONS BOOKS

Afghanistan Armenia Australia Azerbaijan
Bahrain Bangladesh Bhutan Brunei Cambodia
China East Timor Fiji Georgia Hong Kong
India Indonesia Iran Iraq Israel Japan Jordan
Kazakhstan Kiribati North Korea South Korea
Kuwait Kyrgyzstan Laos Lebanon Macau
Malaysia Maldives Marshall Islands
Micronesia Mongolia Myanmar Nauru
Nepal New Caledonia New Zealand Niue
Northern Mariana Islands Oman Pakistan Palau
Palestine Papua New Guinea Philippines Qatar
Samoa Saudi Arabia Singapore Solomon Islands
Sri Lanka Syria Taiwan Tajikistan Thailand
Tonga Turkey Turkmenistan Tuvalu United Arab
Emirates Uzbekistan Vanuatu Vietnam Yemen

5 5 > AU \$30 CA \$25
EU €20 GB £16
HK \$195 JP ¥3000
KR ₩43000 NZ \$55
SG \$33 US \$25

0 74470 28645 5

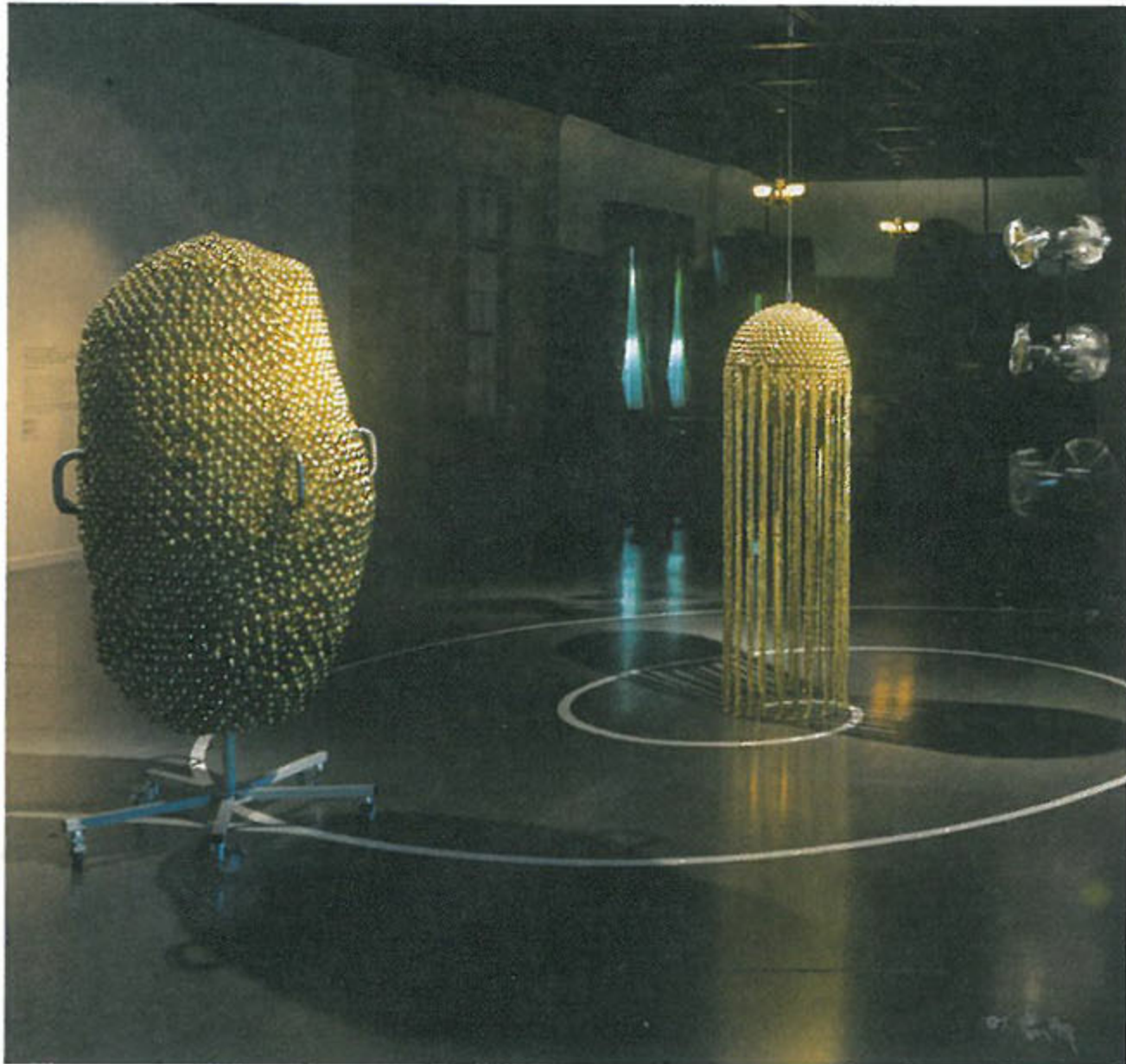
VOLUME X

Festivals

9/3–11/23

MEDIACITY SEOUL

“Ghosts, Spies and Grandmothers”



HAEGUE YANG, (left) *Sonic Dance—Half Sister* and (right) *Sonic Full Moon—Medium Regular #2*, both 2014, installed at Mediacity Seoul, Seoul Museum of Art, 2014. Copyright Seoul Museum of Art. Courtesy Kukje Gallery, Seoul.

In its eighth edition, Mediacity Seoul has shed its former skin as a festival dedicated to new-media art and has morphed into a biannual event embracing different periods, genres and art forms. Directed by artist, critic, filmmaker and curator Park Chan-kyong, “Ghosts, Spies and Grandmothers” reflected his multidisciplinary background. The show comprised 42 artists/groups from 17 countries who examined Asia’s past through the motifs of “Ghosts,” the people and traditions that have been erased from history, “Spies,” which considered paranoia during the colonial and Cold War periods, and “Grandmothers,” a tribute to those who survived.

The first gallery presented audiences with Haegue Yang’s “Sonic Sculpture” series (2014), a quirky, movable assemblage of bells and electric fans, next to *Hon-cheon-jeon-do* (“The Complete Map of the Celestial Sphere”), a 19th-century map combining a traditional Asian star chart with a Western astronomical diagram. The second floor had strong archival components such as documentation of the 1960s Japanese avant-garde collective Zero Dimension’s confrontational performances, along with Kim Soonam’s black-and-white photo series “Korean Gut: Shamans 1978–1997” that recorded the eradication of Korean shamanism by the New Community Movement. The third floor offered haunting works reflecting the Cold War, with Che Onejoon’s examination of the largest North Korean state-sponsored art studio in *Mansudae Master Class* (2014), and Ho Chi Minh City-based Propeller Group’s video *The Guerrillas of Cu Chi* (2012), about the tunnels used by the Viet Cong. *EWN*

9/5–11/9

GWANGJU BIENNALE

“Burning Down the House”

Named after the Talking Heads’s Gen-X anthem *Burning Down the House* (1983), the tenth Gwangju Biennale examined historical cycles of destruction and self-deconstruction central to artistic creation, economic development and political change. While artistic director Jessica Morgan marshaled a dynamic roster of 105 artists into the Biennale halls, the opening day was overshadowed by a somber ceremony, *Navigation ID* (2014), orchestrated by Minouk Lim. Two shipping containers holding the remains of those executed during the Korean War for purported communist sympathies were placed in the Biennale’s plaza, while inside Lim screened a documentary recounting survivors’ memories of the missing.

Throughout the show, Morgan paid particular attention to seminal female artists. She dedicated a room to early sculptures by Lee Bul and to documentation of Lee’s provocative 1989 performance, *Abortion*. Gülsün Karamustafa’s “Prison Paintings” (1972–78) are based on her memories of time spent in a women’s prison in Turkey in the early 1970s, after she and her husband harbored a political fugitive. Paired together were Mrinalini Mukherjee’s hemp and jute sculptures, *Arboreal Enactment* (1991–92), and Sri Lankan musician and photographer Lionel Wendt’s 1930s-era photographs.

Performance was another thread. Ei Arakawa and Seoul Marginal Theater Festival artistic director Inza Lim created an installation celebrating the underground experimental troupes of the once-suppressed Gwangju theater community, while Cecilia Bengolea and François Chaignaud performed in front of a 1968 Dan Flavin fluorescent corner sculpture. *HGM*



MRINALINI MUKHERJEE, *Arboreal Enactment*, 1991–92, hemp and jute on iron stand, three pieces: 237 x 117 x 69 cm, 222 x 135 x 50 cm, 168 x 90 x 68 cm, installed at Gwangju Biennale, 2014. Photo by Stefan Altenburger. Courtesy Kiran Nadar, New Delhi.